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### THE YEAR 1890.

THE past year has been less remarkable for the production of new works than for the variety of those performed. It is perhaps best that there should be these musical contrasts, because they prove a wholesome stimulant both to the lover of music and the professor. Art has many channels, and while we recognise the depth, grandeur, and force of the best German music we need not be indifferent to the grace and tenderness of Italian compositions, or the sprightliness and piquancy of the French school. In his management of Covent Garden this year, Mr. Augustus Harris appears to have been sensible of this, and his representations have therefore been as varied and cosmopolitan as possible. Wagner has been heard in his *Lohengrin* and *Meistersinger*, both splendidly performed. Mozart was represented by *Don Giovanni* and *Le Nozze de Figaro*; Meyerbeer by *Le Prophète* and *Les Huguenots*; Verdi by *Traviata*, *Rigoletto*, and *Trovatore*; Rossini by *William Tell*; Gounod by *Faust* and *Roméo et Juliette*. Weber appears to have gone out of favour for a time—a loss to art—Bizet's *Carmen* and *Les Pêcheurs de Perles* were performed, and English opera has taken its place on the Anglo-Italian stage in the shape of *Esmeralda* by Mr. Goring Thomas. This was, however, not performed in English but in French. It was well rendered and was received with much favour. The work was first produced by the Carl Rosa Company in 1883. The old-fashioned school of Italian opera, represented by Donizetti and Bellini, introduced *Lucia* and *La Favorita* and *La Sonnambula*. Mainly for the sake of particular vocalists, *Hamlet* by Ambrose Thomas was given. These were the chief features so far as the operas are concerned, and they display ample contrasts. A singular fact may be mentioned respecting the vocalists. Madame Scalchi was the sole artist of Italian nationality; and another unusual circumstance was that not a *prima donna* but a tenor was the chief favourite of the season—France, Holland, England, Australia, America, Germany, Spain, Belgium, Bavaria, Hungary, &c., supplying the principal vocalists. Madame Gerster, once so popular, made one appearance, but her vocal gifts had suffered from her long illness. Mlle. Richard the popular Parisian singer was very successful, and a cordial reception was given to

the admirable artist Madame Tavery. M. Jean de Reszke retained his popularity, and his brother, the excellent basso, was of great value. M. Lassalle, Madame Nordica, Madame Melba, Madame Scalchi, Miss Ella Russell, Miss Macintyre, and other well known vocalists sustained their reputation. A few operas were given in French, as during last year, but generally Italian had the preference. Care was taken in the *ensemble*, and the band and chorus, spite of arduous labours, did justice to the various operas. The campaign has been a prosperous one, and Mr. Harris gives promise of an excellent season next year.

The autumn season of Italian opera by Signor Lago, at reduced prices, has proved so remarkably successful that it will probably lead to a regular series of autumn performances. It has been not only a popular but an artistic success. Signor Lago has introduced the Sisters Ravogli and several competent vocalists, and he deserves the best thanks of opera-goers for a revival of Gluck's *Orfeo*, which, to the surprise of many, took the musical world by storm, the performance of Mlle. Giulia Ravogli being singularly interesting. A revival of Wagner's *Tannhäuser* was another worthy effort on Signor Lago's part, especially as he engaged Madame Albani as Elisabeth. Her rendering of this sympathetic character was extremely fine, vocally and dramatically. A new tenor, Signor Perotti, was excellent as Tannhäuser, and the Wolfgram of M. Maurel was another admirable performance. Madame Albani appeared for the first time as Valentine in Meyerbeer's *Les Huguenots*, but with less success than usually attends her operatic characters.

English opera progresses slowly, but some pleasing efforts have been made in that direction. *Marjorie*, composed by Mr. Walter Slaughter, and performed at the Prince of Wales' Theatre, had a good run, its chief merit being that of flowing melody. The Carl Rosa Company had less success in London than in the provinces. An ambitious attempt was made at Drury Lane Theatre on April 22nd when *Thorgrim*, composed by Mr. F. H. Cowen, was produced. It was a matter for regret that Mr. Bennett, the librettist, had supplied a very gloomy and depressing subject, unsympathetic in story, and with little dramatic interest. This hampered the composer, who, however, proved his capacity as a musician. Meyerbeer's

*L'Étoile du Nord* was played in an English version with effect. Wallace's *Lurline*, tuneful as it is, failed to please. The day has gone by for such operas. *Romeo and Juliet*, in English, was the best performance, being extremely well done, with Mlle. de Lussan as the heroine. *The Gondoliers*, by Sir Arthur Sullivan, has been the greatest success in English comic opera, and soon we shall have the composer's grand opera *Ivanhoe* at the magnificent theatre built by Mr. D'Oyly Carte in Shaftesbury Avenue. Of the many slight comic operas produced little need be said. Like butterflies they flutter through the season, then die, and are forgotten. *La Cigale*, brilliantly performed at the Lyric Theatre, was one of the best. A performance of Mozart's *Così fan Tutte* by the students of the Royal College of Music was worthy of praise.

The Crystal Palace concerts have continued to supply admirable performances of the best works of the great composers, and Mr. Manns has also frequently introduced novelties by native and foreign composers. Orchestral music has had due attention, one of the most effective series being that of Herr Richter. The only objection was the lack of variety. Herr Richter's admiration for Wagner has had full scope in many a splendid performance; but it must be confessed that, apart from the stage, we do not derive the same gratification from the composer's works as in their original form. As, however, there are many which do not find a place on the stage in London, Herr Richter has an excellent excuse for performing even extracts from them, and especially as they are invariably performed so perfectly. The Monday and Saturday Popular Concerts still prosper, and the best chamber music is heard exquisitely rendered by the same artists who have so long charmed audiences at St. James's Hall, where Herr Joachim, Madame Norman-Néruda (Lady Hallé), Signor Piatti, and other esteemed musicians do justice to the classic composers. Mr. Henschel has made a brave effort with the London Symphony Concerts, not always meeting, we are sorry to say, with the support he deserves; but, nothing daunted, this excellent musician keeps on hopefully, and his vocal recitals, assisted by Madame Henschel, are very popular. The Royal Choral Society, conducted by Mr. Barnby, deserves well of the musical public. The choral work done has seldom been surpassed for dramatic effect and fine sonorous tone. Mr. Barnby has cultivated his choralists to a high degree of perfection. The London Ballad Concerts are as popular as ever, Mr. John Boosey being energetic in bringing forward the best old and new songs, and his list of vocalists could not be surpassed. The Philharmonic, dating from the days when it gave assistance to Beethoven, still maintains its hold upon the musical public, although a little more energy might be infused into its doings. The Bach Society does useful work, and a number of metropolitan and suburban societies, literally too numerous to mention, show the musical activity of the day.

The Royal Academy of Music is extending its operations under the competent guidance of Dr. A. C. Mackenzie, who has made many reforms in the establishment. The pupils have largely increased, but in point of numbers the Guildhall School goes ahead of all. It has nearly four thousand students. The Royal College of Music, which will soon have a new building for its pupils, progresses well, and the public concert given at St. James's Hall recently was a satisfactory proof of its advance. Trinity College, the Hampstead Conservatoire, and other institutions, show to what an extent musical cultivation has increased.

The provincial festivals have been well supported on the whole. At Worcester Dr. Bridge's oratorio, *The*

*Repentance of Nineveh*, was one of the prominent features. The solos were, perhaps, the weakest feature, but the work did credit in the choral portions to the composer. The North Staffordshire Musical Festival had considerable interest. Other festivals have been devoted mainly to the performances of familiar works, but they have had their value in the encouragement of musical art.

When we state that between thirty and forty concerts were given in one week so late in the year as November, the impossibility of keeping pace with them in any musical publication will be at once seen. Although a great deal of commonplace music is heard at many of them the general standard is higher than it used to be. Some of the concerts have been brilliant of their kind, notably those of Señor Sarasate, Madame Patti, Mr. and Mrs. Henschel, Sir Charles Hallé, &c. The Promenade Concerts as usual attracted large numbers. Of piano-forte recitals we have had a prodigious number, famous players being counted by the score. Juvenile pianists have also been heard constantly, some of them causing regret that they have not waited until their powers were matured.

Many eminent musicians have died during the year, among them the famous violinist M. Léonard in Paris, and M. Sainton in London. The regret caused by the loss of the latter has been widespread. A fine player equally in the classic and popular styles, a splendid teacher, and a most amiable man; all who knew him were sorry to hear of his death. At Strasburg, at the early age of 49, died the popular opera composer Victor Nessler, some of whose pretty and tuneful works were heard in London. At Rome Signor Leonardi the opera composer died, and in Madrid Señor Gayarré the popular tenor, and Signor Ronconi the famous baritone at the age of 79. The widow of Moscheles died at Dettmold, and at Munich, Franz Lachner the composer at the age of 86. He was not among the greatest as a composer, but as a complete musician, a worthy man, and a connecting link with the great names of Beethoven and Schubert, was a notability.

If we have to record few great achievements, the general activity in the musical world has been extraordinary, and the latest intelligence of the year that Verdi is at work on a comic opera, *Falstaff*, is a promise of forthcoming interest that will be welcome. A few attempts have been made to improve theatrical orchestras, the most successful example being the Haymarket Theatre. But for the most part, the music at our theatres is extremely commonplace, and reform is urgently required.

## ON TOUR IN THE PROVINCES.

BY FR. NIECKS.

How can the public be blamed for not respecting art, if artists fail to respect it? How can artists complain of not being respected by others, if they do not respect themselves? These reflections are the outcome of experiences some of which I propose to relate in this paper. To secure myself against the suspicion of being actuated by personal malice, I shall carefully avoid the mention of time, place, and individuals. Further, my concern is with humanity, not nationality: the artists spoken of comprise representatives of many peoples—English, Irish, and Scotch, French, Italians, and Spaniards, Germans, Russians, Poles, Hungarians, Americans, Australians, and others. Lastly, I wish to premise my indictment by saying that I shall confine myself to the doings of artists of high reputation.

Travelling concert parties are such common phenomena that whoever has the slightest acquaintance with the provinces does not stand in need of a description. Sometimes they are made up of individuals who in their respective departments occupy pretty much the same rank; sometimes they consist of a brilliant star accompanied by comparatively dim satellites; oftenest they comprise several more or less eminent somebodies intermixed with a couple of inoffensive nobodies. The satellites and the nobodies serve as foils to the stars and somebodies; provide the periods of calm and rest between the outbreaks of enthusiasm and excitement; and are comparable to the performers of the *seconde parti* in the old Italian opera, whose airs were nicknamed *arie di sorbetto*, because they afforded time to the occupants of the boxes for conversation and the sipping of sherbet.

If we observe what the vocalists of these parties sing, we cannot but be amazed at the largely predominating trash of their repertory. Many a time when listening to their sickly sentimentalities, irritating commonplaces, and revolting vulgarities, have I wondered how artists of reputation could descend to such depths, and seemingly could do so without feeling ashamed. Whether the cause of these swervings from artistic rectitude is bribery by publishers or a desire for the applause of the many, they are equally censurable; for pandering to the lowest tastes of the public is no less disgraceful than venality—conscience and with it necessarily self-respect are sacrificed in either case.

But can the instrumentalists, who pride themselves on being musically a better instructed class, more solicitous about the glory of their art and less open to the temptations of vanity, show a clean record? Not a clean record, I am afraid, though one that compares favourably with that of the vocalists. What do you think, for instance, of a pianist who is announced to play Liszt's second Rhapsody and leaves out the first half of it? Or what do you think of another pianist who is announced to play Chopin's *Grande Polonaise brillante précédée d'un Andante spianato* and begins with the Polonaise? I was not surprised when a neighbour asked me after the commencement of the performance, what was the meaning of *spianato*; and the reader will not be surprised on his part when I tell him that I postponed my reply (under the circumstances a lengthy explanation) till after the conclusion of the piece. The curtailing of the announced performances, however, is done in a wholesale manner with the *ensemble* compositions—for instance, a trio is announced and only one movement is played. But even more drastic measures are resorted to. I remember the substitution of a brilliant Fantasia for violin and violoncello by Servais for a Trio by Schumann. Now this is not only an injustice to the composer, but also an act of dishonesty in regard to the public, who have paid for what is on the programme.

Bad as curtailments, substitutions, and omissions are, a hundred times worse is the maltreating, the murdering of compositions. I have been the unfortunate witness of such an execution of Beethoven's C sharp minor (Moonlight) Sonata by a lady trained in the best school and enjoying the favour of the musical world. Well, this lady, incredible though it seems, played this noble poem in three cantos like three numbers from Czerny's *Étude de la Vitesse*. The *Allegro* pace at which she took the opening *Adagio* made my blood boil, the musical-box rendering of the second movement irritated me most cruelly, and the *Prestissimo* hurry-scurry of the finale, in which nothing but a chaotic noise was discernible, filled me with indescribable disgust. Since that time I have not been able to read the name of this artist (?) without

a shudder; for her later London performances at which I was present, though less reprehensible, were chiefly distinguished by affectation and waywardness, qualities little adapted to efface the impression previously received.

I now must relate a curious occurrence of another nature. A well-known violoncello-player came on one occasion forward to play a solo; he sat down, tuned his instrument, and began his piece, but after about sixteen bars suddenly broke off, and left the platform. The audience wondered and waited. He, however, did not return, and the programme was proceeded with. Inquiry brought out two explanations of this strange conduct: according to one the player was annoyed by seeing some people talk to each other; according to the other his displeasure was called forth by the departure of some of the audience. Now, these reasons would have justified the cutting short of his performance at a private party where he was a guest, but not at a concert where he was engaged to render certain services. Of course, I do not approve of talking and of walking in or out during a musical performance in any circumstances. Although it is a daily occurrence to see so-called ladies and gentlemen make a disturbance at concerts and theatres, it is impossible to characterise their behaviour otherwise than by the epithet "boorish." This, however, is not the question. Artists may lay down and enforce any rules they please—for instance, they may forbid entering and leaving the hall except in the intervals between the pieces; but they have not the right to withhold what the auditors have paid for because the behaviour of some of them is not all that could be wished. Artists should remember that their contract is not only with the manager (who is merely a middle-man) but also with the public, and that they are in honour and honesty bound to fulfil their part of the bargain. How they would abuse a tradesman who left his work undone or did it badly, and demanded full pay! Are the ethics of the artisan higher than those of the artist?

Most of the evils complained of have their root in the belief of artists that provincial audiences have no taste and judgment, and that consequently anything is good enough for them. They entirely overlook the fact that however artistically uncultivated an audience may be as a whole, there are always in it some persons of refinement, and many more who instinctively know the difference between good and bad. If artists were aware of this fact and kept it in their minds, they surely would mend their ways. I doubt very much whether the lady above alluded to would have played Beethoven's sonata as she did if she had known of my presence, humble individual though I am. How much more would she have avoided disgracing herself if she had known that there were present dozens of people capable of judging of her performance! For the presence of at least a dozen I can vouch.

But supposing that provincial audiences are out and out sunk in barbarism, unable to appreciate anything but commonplace and clap-trap, would it not be the duty of every true artist to endeavour to charge this state of matters? Do not say that the public cannot be educated! You are even wrong in imagining that in its uneducated state it is incapable of appreciating the grand and the noble. The crowd, though more at ease with commonplace and more pleasantly tickled by clap-trap, receives, when brought in contact with better things, an impression that inspires them for the most part with a vague feeling of respect, awe, and wonder; but sometimes also with a clear joy and genuine enthusiasm. I have frequently seen uncultivated audiences drawn into the magic circles of Beethoven, Schubert, Schumann, and other masters; and their enraptured faces and hearty applause will for



ever remain engraven on my memory. I leave the question of wise and unwise selection of classical compositions where uncultivated audiences are concerned for discussion on another occasion. The hope of improvement of the many lies largely in the more susceptible individuals among the crowd, who, if once influenced, do not fail to influence others. The old simile of the pebble dropped in the water and the ever-widening wave-circles is applicable here. What one man true to art and himself can do for the raising of the taste of the people, for the propagation of a love for the best in music, of this Sir Charles Hallé is a striking and shining example. Now calculate how much might be achieved if all artists were guided by the same spirit! I am sure it is thoughtlessness, nothing but thoughtlessness, which in the case of most artists is to blame for their neglect of imperative duties. Let them once realise the evil they cause, the power for good they possess, and what the cultured minority suffers through them and thinks about them, and new ethics of the concert room will soon be established—badly selected and capriciously altered programmes will be things of the past, and performances worthy of the performers and the compositions performed a rule for all time to come.

I shall conclude with the words with which I began, but in the hortative instead of the interrogative form:

Artists, respect art, and the public will respect it; respect yourselves, and you will be respected by others!

## PORTRAIT SKETCHES FROM THE LIFE.

*Edited by Biographicus Minor.*

### III.—LOUIS SPOHR.

LOUIS SPOHR wrote an autobiography, and as he wrote it in an honest, straightforward, not as Berlioz his *Mémoires*, in an unconscious, fantastic manner, those who wish to make themselves acquainted with his life, circumstances, character, and opinions, have a comparatively smooth path before them. An autobiographer, be his conscientiousness ever so great, leaves, however, his portrait always incomplete, and none but outsiders can add the finishing touches. Before we introduce the limners, who are able to make themselves useful in the present case, we must prepare the canvas for them.

Louis Spohr was born on April 5th, 1784, at Brunswick. After having had some elementary musical instruction at Seesen, whither his parents had removed two years after his birth, he was sent for the promotion of his studies to Brunswick, where he had Concertmeister Maucourt as teacher of violin-playing and the organist Hartmann as teacher of composition. In 1802, the Duke, who had already three years previously appointed him *Kammer-musikus* (chamber-musician; i.e., one of the principal members of his band), provided him with the means to perfect himself as violinist under the direction of Franz Eck, with whom he travelled and sojourned for a year and a half. His life was for many years to come unsettled, now he was engaged as leader of the band (at Gotha in 1805) or as conductor (at Vienna in 1812 and at Frankfurt in 1817), and now touring about as a *virtuoso*, till at last he found a resting-place in 1822 at Cassel, where, notwithstanding the trying despotism of his despotic master, that misruler of men, Elector William II., he remained settled up to his death on October 22nd, 1859.

As a violinist Spohr is in the front rank, and is so in three respects, as a *virtuoso*, as a founder of a great school, and as a composer for his instrument. His position as a composer generally is not so easily determined; to

relegate him to the second rank is repellent to one's feelings of veneration for him, and yet we cannot place him by the side of Bach, Handel, Haydn, Mozart, and Beethoven. Not that his aims were less elevated or his workmanship less perfect, but because his emotional range was more limited. Herculean in build and manly in conduct, Spohr was nevertheless the most tender-hearted of men. This tender-heartedness found expression in his music—where it manifested itself by smoothness (partly obtained by chromaticism) and harmoniousness—and invaded it to such an extent as to bring about a state of matters dangerously bordering on monotony. More of the nature and narrowness of his individuality will be displayed farther on. Characteristic of it is that of all composers (Hauptmann is our authority) he really accepted unreservedly only Mozart.

Spohr published more than 150 works, and they belong to all branches of composition, comprising ten operas (*Faust*, *Jessonda*, *Zemire und Azor*, &c.), several oratorios (*The Last Judgment*, *Calvary*, *The Fall of Babylon*, &c.), masses, cantatas, nine symphonies (No. 4, called "The Consecration of Sound," No. 6, "Historical," No. 7, "Irdisches und Göttliches im Menschenleben," and No. 9, "The Seasons"), fifteen violin concertos, quartets, double quartets, quintets, trios, sonatas, violin duets, songs, &c. &c. Spohr's compositions are little, too little, performed now, even, with a few exceptions, those for the violin; this neglect, however, can only be transient, the musical world is sure to return to them after a while with renewed love.

As to our limners, they are two in number: one of them an anonymous writer, a pupil of Spohr's, full of unbounded admiration and reverence for his master; and the other, the famous theorist and composer, Moritz Hauptmann, who not only lauds the master and friend whom he honours and loves, but also criticises him, and now and then even has a kindly laugh at him. In addition to these two principal limners we shall, however, take advantage of slight sketches by two other acquaintances of the master.

Johann Friedrich Reichardt wrote on November 4th, 1808, from Gotha as follows:—"Spohr let me hear three of his clever and well-wrought quartets, and had in them opportunities to display his grand, exemplary style of playing. His full magnificent tone and his perfect, pure intonation remain as true to themselves in the greatest difficulties as in the noble, grand rendering of his *cantabiles* and *adagios*. He has developed his grand manner most admirably, and is said to be also an excellent leader of the orchestra. Considering his grand tone, his power, and thoroughness of knowledge, this may be easily imagined. Even his stately figure and his serious, calm character dispose him to it. He let me hear at the pianoforte the first act of an opera [*Singspiel*], in which feeling and imagination are unmistakable, and the instrumental part is rich and brilliant."

The anonymous writer sets forth what he has to say in Nos. 22 and 23 of the *Neue Zeitschrift für Musik* of 1885. We shall excerpt from his article only those passages which contain his own recollections of impressions and events.

"One splendid spring evening in the end of the fourth decade of this century I took, on the very day of my arrival in Cassel, a walk round the town, which at that time was still surrounded by a wreath of fine gardens, which have latterly for the most part had to give way to splendid rows of houses.

"In my wanderings I came to the place of eternal peace, where the poor children of the earth rest from the troubles and cares of this tearful life, where many a

sorrowful heart has found its last rest. Weeping-willows surrounded the consecrated spot, and hung their mourning branches down to the earth, down to the graves of those sleeping beneath. In the neighbouring gardens resounded the song of nightingales. It appeared to me as if they sang elegiac slumber songs to the earthly pilgrims who had gone here to eternal rest.

"But strange to say, from no very great distance, I heard also soft violin tones; they proceeded from a garden-house. It was the performance of a profoundly expressive *adagio*, with pianoforte accompaniment, the lovely tones of which mingled with the song of the nightingale and the sweet fragrance of flowers, and floated through the refreshing spring air.

"How full of longing sounded these splendid violin tones! The exquisitely rendered melody was of full, deep feeling, as though it flowed from a warm and tender heart. Sweet melancholy, new hopes, and then again elegiac laments over the sorrowful earthly life; thus it continued to sound through the silent, delicious spring night. When I came near the garden-house I asked a passer-by:

"Who lives here?"

"*Hofcapellmeister* [Court Chapel-master] Spohr," was the answer.

"I could imagine it. These wonderful compositions, as well as the beautiful *cantabile* violin-tones, could only be conjured forth by the master-hand of Spohr. And that it could only be one of his own compositions, probably an *adagio* from one of his violin concertos, this was a matter about which I had not the slightest doubt.

"In a two-storied garden-house, then, lived the celebrated master; amidst flowers, surrounded by old, high, dark firs. In the neighbourhood nothing but gardens full of trees, and close by the — cemetery, with its resting-places of the departed, overshadowed by weeping-willows and other plants.

"How mournful! what mournful surroundings!" an Englishman always exclaimed whenever I afterwards walked the same way with him.

"Indeed one was really transported into an elegiac mood when one went past the weeping-willows of the cemetery to Spohr's dwelling.

"And did not these elegiac surroundings harmonise with Spohr's music?"

"Remarkable accord, which then became more especially striking when—as on that evening—Spohr's elegiac, profoundly expressive violin-tones resounded. This was frequently the case; one heard either himself or his pupils.

"On the morning following the just described evening, I paid Master Spohr a visit, and delivered to him a letter of introduction from one of his friends, wherein I was recommended to his protection, and he was asked to look over some of my attempts at composition.

"I was at once admitted, and found him in his little study, on the left of the ground-floor, where he sat writing at a secretary.

"Near the windows stood an open piano, one of the ordinary square instruments, such as were in general use at that time, before they were superseded by the cottage pianos.

"He received me, although I was still a boy, in a very friendly way, and promised me that now and then when he had time he would look over my compositions.

"He also granted my request to lend me sometimes scores of his works, and gave me there and then the score of his last opera *Die Kreuzfahrer* [The Crusaders], the text of which his second wife [Marianne Pfeiffer], a highly cultivated lady, had adapted for him from Kotzebue's play of the same name.

"Spohr was a giant in stature, he might perhaps be nearly seven feet. His first wife—the harp-virtuoso [Dorette Scheidler]—was, on the contrary, very little, and seemed like a child beside him. Nevertheless, like a true, loving husband, he never took a walk without her, and as on account of her diminutiveness he could not walk arm in arm with her, he always led her by the hand. At a distance one believed one saw a father leading his daughter. It would have been a comical sight to see this giant walking hand in hand with his little lady if the artist pair had not always inspired reverence by their, in the highest degree, excellent performances. High and low, young and old, looked with respect on the pair, who were as regards stature so dissimilar.

"With [his second wife] Spohr likewise led a noble, intellectual, sympathetic life in poetry and music. She adapted for him not only the before-mentioned operalibretto, but also wrote for him words for songs. Being of about the same height—she was perhaps only a few inches less than Spohr—the married pair could now promenade arm in arm.

"Often I saw the old master on the arm of his wife going to the splendid, luxuriant Karlsruhe. He often stood a long time before it, lost in admiration of the beautiful panorama of nature. This was his only relaxation from the many occupations of his calling as conductor, virtuoso, and teacher of numerous pupils. If he had time in the afternoons, he took regularly with his wife walks through the splendid scenery around Cassel; and his symphony, 'Die Weihe der Töne' [The Consecration of Sound] proves unmistakably how great a friend of nature he was, and how attentively he listened to the song of the nightingale, the call of the cuckoo, and other feathered songsters in wood and field.

"To his many pupils Spohr always behaved like a good, loving grandpapa. Kindly and indulgently he corrected their faults, first by instructive words, then practically with the violin by playing to them the passages in question.

"Properly speaking, he took only violin pupils, but not pupils in composition, that is, not in theory. This, however, did not prevent him from looking over the works of such young composers as had already gone through the branches of musical theory.

"That Spohr, when angry, could also at times storm and rage, I witnessed several times at rehearsals in the theatre. At an opera-rehearsal—I no longer remember the name of the opera—the tenor Terska adorned a *cantilena* with a *coloratura*. 'Sing what stands there,' exclaimed Spohr, and had the piece begun again. When the passage in question came, Terska again sang the same ornament. 'You are not to disfigure this melody with your additions,' Spohr now thundered forth with a powerful stentorian voice.

"But, dear master, it sounds very beautiful," cried the singer.

"No!" retorted Spohr.

"Dear, good master, best master, permit me, suffer me to sing the little ornament, it sounds really beautiful! best master."

"Well, sing it, in's *Dreiteufelsnamen* [in the three devils' name] !!!" cried Spohr in the greatest wrath, and then let the singer do as he liked, and secure applause for himself with the *coloratura*.

"Wrong notes acted on him like dagger-thrusts. If these occurred often, he might give utterance to angry words, but calmness and gentleness soon returned, as though nothing had happened. He was incapable of bearing a grudge.

"While teaching he was never violent to his pupils.

That happened only at rehearsals in the theatre. He charged a thaler [three shillings] for a lesson, but gave also to many needy pupils gratuitous instruction. And, if a pupil could not pay the fee, Spohr did not dun him. As he had for perhaps four decades always at least half a dozen and often more pupils, the total number amounts to hundreds.

"If one asks now what is the reason that a musical composer like Spohr, who, born and brought up in easy, middle-class, though not opulent, circumstances, had never to suffer poverty or want, and physically as well as psychically always enjoyed good health, that this early recognised and admired artist nevertheless so predominately expressed in almost all his works elegiac, sentimental, and pathetic moods, that they form the principal contents; this question can be answered only by stating that the cause is to be sought for solely in Spohr's delicately strung sensorium, in his individuality.

"So far as I learnt to know him, he was one of those noble men of feeling to whom the sufferings of poor humanity, oppressed by care and sorrow, were more painful than his own. He had no sorrows of his own, but felt so much the more those of his fellow-men. The imperfection of earthly life was his greatest grief.

"I must not omit to extol a noble trait of character of our honoured master: the furtherance and the performance of the works of yet unknown composers. He was one of the first *Capellmeister* who brought to a hearing Wagner's *Der fliegende Holländer* [*The Flying Dutchman*], *Tannhäuser*, and Schumann's B flat major Symphony. I might also mention other less well-known composers whose productions he first brought forward. Nothing was to him more repellent than envy and the vulgar cliquism of so many artists who only think of advancing their dear *ego* and their nearest good friends. If a yet little-known composer wished a work to be performed by Spohr, he did not need to ingratiate himself first by means of treats and gifts—by such means he was quite unapproachable; the only and best introduction, the best letter of recommendation, was the score."

(To be continued.)

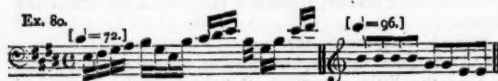
## THE ORGAN WORKS OF J. S. BACH.

EDITED BY W. T. BEST.

(Continued from Vol. XX., p. 207.)

VOL. IV. (Continued).\*

NO. 21, Toccata and Fugue in E major :—



Published in Peters, Vol. III., No. 7 (in C), and in the B—G, Vol. XV., Toccata III., p. 276. All Bach students will remember that this work is twofold, that is to say, it contains two preludes and two fugues. In preparing his edition Dr. Griepenkerl collated seven copies, which showed the greatest variety. In some the key was C, in others, E; in some the first prelude and fugue only were connected, in others, the second. The only two complete

copies were the one in the collection of Hauser, the other in Krebs' book, and these were both in C. Dr. Rust had the MSS. in the Berlin Library at his disposal as well as the editions of Griepenkerl and Marx, and his study of the work led to the conclusion that E was the authentic key, although more copies were in C than in E. Spitta, who has a good deal to say about this toccata, inclines to the belief that C is the original key; and both authorities support their opinions by reference to certain points in the pedal part. As seen above, Mr. Best shares the belief of Dr. Rust. Here it may be proper to observe that the term *toccata* was first applied to this composition by Dr. Rust, and Spitta remarks that "he is so far historically justified that it was applied by Reinken to a work of the same form." Two manuscripts have the superscription *concertato*, which indicates that the piece was intended for the display of execution. Spitta thinks it probable that Bach wrote it for himself when, in the year 1707, he was playing in other places besides Arnstadt. To account for the different keys in which the work appears, it has been suggested that it was written in C for the Weimar organ, the pitch of which was that called cornet-tone, a minor third above the ordinary, or chamber pitch, and that afterwards it was transposed a minor third higher for an organ of the latter pitch. Spitta, however, does not favour that idea, because internal evidence goes to prove an earlier date of composition—that is, the Buxtehude form already referred to; extension into several movements by means of episodes.

Leaving this as a point of doubtful importance, I now proceed to an examination of the various texts, premising that the notes mentioned in the Peters edition refer always to the key C, and are the corresponding ones to those in the other editions which are in E.

In the third bar of the prelude (Best, p. 288) the last note of the second beat is *f sharp*, and so in the B—G; in Peters the note is *c*, the same as the second in the group. When harmony begins, two bars on, the top note in the first chord in Best has a double stem; in the others there is a crotchet rest over it. Again, two bars later, by a double stem the *c*, third beat, is made to belong to the top part; in the others the top part enters with the fourth beat. Page 289, l. 2, b. 1, the first chord, R. H., is without the seventh from the root, which seventh is doubled in the other editions. The first bar of the next line has the third beat as (*a*), in Peters, as (*b*), the correction being according to Kirnberger and Marx :—



In these extracts I keep to the different keys. In the instance here quoted the fourth beat perhaps decides the "figure." One bar later Best and the B—G have, in the pedal, the low *d*, in Peters the corresponding note would, of course, be beyond the compass of the pedal clavier, so the octave above is retained. In the next bar, treble staff, a different idea of the progression of the parts is given in each edition by the way rests are inserted. The group of semiquavers, second beat, in Best and the B—G, is *d, e, c, d*, and in Peters *b, b, a, b*. In the pedal part, p. 290, l. 1, b. 1, the second note falls a sixth, in Peters it is inverted, rising a third, and, of course, bringing the third note an octave higher. The latter half of the next bar but one is as (*a*) in Best and the B—G, and as (*b*) in Peters :—

\* Augener and Co.'s Edition, No. 9,804.





The alternative reading in the pedal (quavers) is not given in Peters. In the second bar of the next line there is a slight difference in the tenor part, last half of the bar, as (a) in Best, (b) in Peters:—



In the pedal, first bar of next line, in Best, the second note of the group of semiquavers, second beat, is *c*, in the B—G it is *b*, and Peters corresponds with the latter.

In the fugue there are very few points of difference. Page 292, l. 2, b. 3, the last note, tenor, should apparently be sharp. Peters, p. 65, l. 3, b. 1, has at the third beat the note *a* in the chord, second voice; Best and the B—G omit it—see last bar, Best, p. 293. We reach the fifth page from this before we find any further variation, but on p. 298, l. 1, b. 4, the middle part is as (a), and in Peters, p. 67, l. 3, b. 2, as (b):—



Mr. Best places a semiquaver rest over the crotchet, second beat, treble, p. 298, l. 3, b. 2; the other editions give a double stem to the note. In the episodial fantasia section, or second prelude, the only differences are in the pedal part. Thus in Best, p. 299, l. 2, b. 3, there is a fall of a seventh from the previous group, and, two bars onward, a rise of a third. In the Peters edition these intervals are inverted. These alterations are due to the short pedal-compass of most of the old organs, some not having, according to Rust, the high *c* sharp, and some lacking the lowest, possibly having "short octaves." In Peters the last chord in the penultimate bar of this movement has only three notes for the left hand, the shake on the pedal (supposing the manual to be coupled) taking the place of the fourth; in the other editions a full dominant chord is written for each hand.

In the second fugue the *a*, p. 301, l. 3, b. 1, is sharp; in Peters, p. 69, l. 2, b. 8, the corresponding note, *f*, is natural, but the modulation being confirmed in the next bar, the inflection seems correct. The pedal part, p. 302, l. 1, bars 4 and 5, is in Peters inverted after the first note, and so the second bar, l. 2, p. 304. Bar 3, l. 3, the last note, treble, rises a fourth; in Peters that, too, is inverted, and the same alteration occurs in the semiquaver group, treble, p. 305, l. 1, b. 3, the first note of which is given an

octave higher in Peters (p. 71, l. 3, b. 2). The last chord, l. 3, b. 2, has the notes *e*, *b*, *e*, for the left hand, and in Peters only two, *e*, *g*. The *c*, top part, of the last chord but one wants marking natural. The last chord in Best and the B—G is a crotchet in value; in Peters, a dotted minim.

STEPHEN S. STRATTON.

## THE PIANOFORTE TEACHER:

*A Collection of Articles intended for Educational purposes,*

CONSISTING OF

HISTORICAL SKETCHES, ANALYTICAL AND CRITICAL REMARKS, ADVICE AS TO THE SELECTION OF CLASSICAL AND MODERN PIECES WITH REGARD TO DIFFICULTY, AND SUGGESTIONS AS TO THEIR PERFORMANCE.

BY E. PAUER,

*Principal Professor of Piano-forte at the Royal College of Music, &c.*

AN HISTORICAL SKETCH (continued from Vol. XX., page 272).

As we intend to follow as much as possible a chronological order, we now come to *Joseph Haydn*, born in 1732 at Rohrau, on the Hungarian frontier. When speaking of Emanuel Bach, it was said that in some of his works we may trace the beginning of the lyrical style of writing. We now meet with melodies, which were to some degree more *cantabile*, more vocal than the subjects treated in instrumental music before his time. Joseph Haydn followed in the footsteps of Emanuel Bach. We have 34 solo sonatas and eight smaller pieces of Haydn's. The sonatas are all full of the most beautiful ideas, and everywhere offer passages of the greatest interest; they are by far rounder and more (plastically) finished in form than those of Emanuel Bach. In the latter's sonatas it is necessary for the performer to supplement the chords, to fill up certain and apparently unfinished-sounding parts, although this ought to be done with extreme diffidence and with earnest and scrupulous care, to avoid the danger of introducing an anachronism or an historical inaccuracy. Anachronism, we may remember, is generally defined as the misplacing of events with regard to the order or time of their occurrence. Anachronism in music may in like manner be defined as the use in older music of effects or means that were not yet invented when the said pieces were written. Thus it will be understood that supplementary notes must be applied very sparingly, and with accurate and scrupulous care, and the editor must be always anxious to preserve a faithful and correct picture of the time in which the original work was written. In Haydn's sonatas such supplementary notes are not required; the composer has given himself all that can possibly be expected, and any attempt at enrichment or alteration is simply an impertinence. The music of Haydn's sonatas is always fresh, cheerful, and healthy; sometimes full of a sweet and charming expression, at other times indicating a quaint humour and a playful spirit, which is quite delightful. We find besides, if we take the trouble to examine these sonatas more closely, that they are highly original, containing many traits and passages bright and startling in their novelty. Although Haydn's sonatas are not so brilliant as those of Beethoven or Clementi, they are invaluable for teaching purposes, and for inducing a healthy, vigorous, and natural train of musical thought in the mind of the student. Of the eight smaller pieces the "Andante and Variations" in F minor is, for the time of its composition, 1793, a remarkably brilliant, rich, and—even considered from our present state of technical execution—highly effective piece; the

"Arietta" (a wonderfully pleasing and ingratiating melody) with variations, and the "Fantasia" in C, so full of exuberant, genial life and bustle, are likewise pieces which deserve to be studied with care and great attention. That Haydn's pianoforte works are still very popular is proved by the fact that not less than four complete editions have been published in Germany and one in England. Of Haydn's contemporaries of minor fame, we may mention *Johann Gottfried Eckard* (born in 1734 at Augsburg—died in 1809 at Paris). He was considered one of the best executants of his time, and composed six sonatas, Op. 1, Paris (1763), and two sonatas, Op. 2, London; a minuet with variations, "Le Maréchal de Saxe," created also a temporary *furor*. *Christian Heinrich Müller*, 1734—1782, is remarkable for having been one of the first composers of four-hand pieces; their title is, however, somewhat misleading, it runs thus: "Drei Sonaten für's Clavier als Doppelstücke für zwei Personen mit vier Händen," or "Three Sonatas for the Clavecin as double pieces for two persons with four hands." *Michael Johann Wiedeburg*, born in 1735 at Halle, wrote one of the earliest methods, and as supplement to it 48 preludes. A very prolific composer was *Ernst Wilhelm Wolf*, born in 1635, at Grossen-Behringen, near Gotha; from 1766 till his death in 1792 he was appointed as chapelmaster in Weimar. He wrote seven concertos with orchestral accompaniments, almost fifty sonatas, and a sonata for four hands. The Italian *Gasparo Sacchini*, born in 1734 at Puzzuoli, near Naples, composed twelve sonatas for clavecin and violin, but as the violin part is not strictly obbligato, they may be performed on the piano solo. Sacchini, who was a pupil of Durante, died in 1786 at Paris. Another composer of this period was *Franz Duschek* (Dusek), born in 1736 near Prague; a pupil of Wagenseil and teacher of Leopold Kozeluch. He wrote sonatas and concertos, and was active in Prague as an excellent teacher. Mozart speaks in his letters with much warmth about Duschek, who must not, however, be confounded with Johann Ludwig Dussek, born in 1761.

#### STEP II.—STUDIES.

*Lee, Maurice*. "Études chantantes," Cah. I., II. (8215, a b). The title *chantantes* (singing) already implies that the melodious rather than the technical quality has here to be practised. The Studies are entitled:—

Cah. I. No. 1. "Confidence" (in A min). Very pleasing.  
No. 2. "Prière" (Prayer) in B flat. Lucid and unassuming.  
No. 3. "La Chasse" (The Hunt) (in C). Fresh and vigorous.

No. 4. "L'Espérance" (Hope) (in D minor). Slightly brilliant.

No. 5. "Inquiétude" (Restlessness) (in B flat). Animated.  
No. 6. "Cascadettes" (Little Cascades) (in C). Light and graceful.

Cah. II. No. 1. "Sérénité" (Serenity) (in D). Bright and melodious.

No. 2. "L'Attente" (Expectation) in F. Neat and lively.

No. 3. "Le Papillon" (Butterfly) (in E flat). Brilliant and airy.

No. 4. "Dévotion" (in A flat). Graceful.

No. 5. "Le Rouet" (The Wheel) (in F). Left hand imitates the turning of the wheel.

No. 6. "Toccata" (in C). Good for learning to play a clear staccato.

*Pauer, E.* Mozart Studies (8330). The title, "Twelve Special and Preparatory Studies intended as an assistance to a thoroughly artistic performance of Mozart's Sonatas," explains the aim of these unpretentious little pieces. The technical figures of the various Sonatas are here used as material for the study, and in as far as this intention has

gained the approval of many experienced teachers, they may perhaps gain by degrees the favour of a larger circle.

*Laubach, Alfred*. "Technical Exercises" (8213). This book contains the most important features of technical execution, scales, firm and broken chords, &c. It will be found advantageous to play them for perhaps a quarter of an hour before the regular daily scale-practice begins, and when prepared by them and the scales, the more complicated study of Cramer, Czerny, Bertini, Heller, &c., will have the benefit of a much more even and smooth performance.

*Eggeling, Eduard*. "Studies for Higher Mechanical Development in Pianoforte Playing" (8214). These exercises may be used in Steps II. and III. They occupy themselves merely with all possible figures which assist in gaining the greatest independence for the fingers—indeed, Eggeling's aim is to give absolute and even strength to each finger, and thus to present, so to say, the two hands with ten strong and capable individuals. If the student has sufficient perseverance to practise each exercise for about a quarter of an hour, it will be advisable to rest for a minute or two in order to avoid any too great strain upon the muscles.

*Pauer, E.* "Lesson Book" (8320). This collection of exercises contains similar material to that found in other five-finger exercise books, but on a somewhat larger scale.

(To be continued.)

### Our Magazine of Good Words.

DOES not criticism consist above all in understanding?—*Edmond Scherer*.

PEOPLE who are not understood may be so from two causes, either the want of intelligence in others, or the want of expressional art in themselves.—*Hamerton*.

CERTAINLY the discrimination of the beautiful is the art of criticism—and not the finding of faults.—*E. B. Barrett*.

NONE so wise as the man who knows nothing. His ignorance is the mother of his impudence and the nurse of his obstinacy.—*C. H. Spurgeon*.

It is very easy to turn into ridicule the sentiments which one does not experience.—*Xavier de Maistre*.

THOUGH criticism cannot boast of being a science, it ought to aim at something like a scientific basis, or at least to proceed in a scientific spirit.—*Leslie Stephen*.

BESIDES singing and composition, instrumental music has also a claim to be considered by the school; for, not being of less antiquity than singing, it is a means of expression bestowed on us by nature thoroughly corresponding to the human artistic need, nay, under certain circumstances even more suitable to it than the voice. Pianoforte playing is above all things indispensable to the completion of musical education. . . .

WITH all due recognition of the advantages of the pianoforte, we may yet desire that the other instruments should not be ignored to such a degree as is the case in the musical life of our day, where there is to a dozen pianoforte pupils not even one violinist or wind instrument player. . . .

WITH the extraordinary variety of musical individualities, of which only the fewest are universally gifted and have aptitude for everything, it will not unseldom happen that a pupil, who with disinclination and without success has cultivated pianoforte, singing, and composition, shows pronounced talent for a stringed or wind instrument, and that in practising the latter a feeling for music which had



hitherto been latent manifests itself in him. No doubt the cultivation of instrumental music will necessarily find its place chiefly in the family, but the school ought not to neglect it altogether. It is its duty, as it were, to interrogate the musical organism of every pupil, and if a special aptitude for an instrument shows itself in him, not to leave the same uncultivated.—*Dr. W. Langhans.*

PRACTICE and opportunity very soon teach the language of art. Its spirit and poetry, centred in the imagination alone, never can be taught; and these make the artist.—*William Blake.*

A MUSICAL thought is one spoken by a mind that has penetrated into the inmost heart of the thing.—*Carlyle.*

FATHER CASTEL, the Jesuit, invented a piano that showed colours instead of producing sounds. . . . We are also told that there is a piano of tastes. It is as easy to understand as that of colours. What a pleasure it would be for a *gourmand* to prelude on such a piano! In bringing together, in mixing in a thousand ways, all the tastes, he would compose guttural harmonies, now bad, now good, and make discoveries ridiculously precious for himself and those like him.—*A. E. M. Grétry.*

#### LETTER FROM LEIPZIG.

A NOTEWORTHY feature of the seventh Gewandhaus concert was an excellent performance of F. von Holstein's posthumous overture "Frau Aventure," which has been able to score from the composer's MS. notes by Albert Dietrich. Berlioz's symphony, "Harold in Italy," brought the concert to an end. In the light of Wagner and other supreme masters of orchestration, the creations of Berlioz lose much of the power to astonish; their poverty of invention becoming more and more apparent the more they are studied. Such works are, however, always sure of a certain effect when brilliantly played as on the present occasion. Herr Eugen Gura, the veteran vocalist, was unfortunate in the selection of Schumann's "Gesänge des Harfners," which quite failed to please the audience. Later on he gave Löwe's "Bilder des Orients," which proved far more acceptable. Herr Fritz von Bose, a young pianist, made a successful appearance in Reinecke's F sharp minor Concerto. He made less effect upon the audience with Schumann's "Nachtstück," Op. 23, No. 2, and Chopin's Fantaisie in F minor, though he played them admirably. They are seldom-played works, which cannot be grasped by a general audience at the first hearing. It is not everybody in a general audience who takes the trouble to read up before a concert the interesting information about the Fantaisie contained in Niecks's biography of Chopin.

The eighth concert opened with Beethoven's overture, "Zur Weihe des Hauses," and concluded with Schumann's Symphony in E flat. Both works were heard to perfection. Frau Moran-Olden was the singer. Besides a fine rendering of "Casta Diva" (*Norma*), she contributed Lieder by Cornelius, Weber, and Rubinstein. In response to a clamorous encore, the lady added Reinecke's "Klein, Anna Kathrin." Herr Alwin Schröder was the instrumental soloist. He was very successful in Saint-Saëns' A minor Concerto and smaller pieces.

At the ninth concert, in the absence of Kapellmeister Reinecke, through illness, Herr Kapellmeister Hans Sitt conducted the G minor Symphony of Mozart and Weber's overture to *Oberon*. Herr Krasselt made his first bow to a Gewandhaus audience at this concert. He is very expert in the technique of the violin, but like so many young artists, wanting in expression. His ability was well displayed in Hans Sitt's First Concerto, and in the Adagio and Rondo of Vieuxtemps' Concerto in E, and met with ample recognition from the audience. On the same occasion the Pauliner Gesangsverein celebrated the 50th anniversary of its connection with the Gewandhaus by singing Lachner's fine "Sturmesmythe" and other pieces, under the direction of Herr Professor Kretschmar. This gentleman has just inaugurated a series of "Academic

Concerts," at the first of which many musical curiosities were revived.

A charity concert at the Albert Hall is worthy of passing notice. Nearly all our best artists took part in it, and the hall was packed. Professors Kretschmar and Reinecke conducted. The programme included Cherubini's overture to *Elise*, "Kaisermarsch" by Wagner, "Friedensfeier" overture (Reinecke), Schumann's Concertstück for piano and orchestra, the solo part admirably played by Reinecke, male-voice choruses, and a number of songs which we have not room to particularise.

#### MR. MAX PAUER'S FOUR PIANOFORTE RECITALS (KLAVIER-ABENDE) AT COLOGNE.

THE great success which Mr. Max Pauer achieved two years ago with his historical performances encouraged him to repeat them with an entirely new programme. The Cologne papers state that the two recitals given on November 13th and December 11th were very successful. The programmes are of great interest, and their enumeration may prove useful to the student. The first evening brought Theophilus Muffat, Courante in D minor; Carl H. Graun, Gigue in B flat minor; Schobert, Allegro spiritoso in E flat; W. A. Mozart, Rondo in A minor; J. N. Hummel, Fantasia, Op. 18; Franz Schubert, Rondo in E major; Frédéric Chopin, Sonata, Op. 35; Franz Liszt, "Études transcendantes d'après Paganini." These last (E major, G minor, and E major) were played according to the original Vienna edition. The second evening contained—

Händel, Gigue in G minor; J. S. Bach, Toccata in F sharp minor; Phil. Em. Bach, Fantasia in C; Beethoven, Sonata, Op. 109; Weber, Momento capriccioso in B flat; Schumann, Études after Paganini, Op. 10: (a) No. 4, C minor, (b) No. 6, E minor; Theodor Kirchner, Romanzas, Op. 22, Nos. 1 and 7; Henselt, "Danklied nach dem Sturm," Op. 2; Rheinberger, Toccata, Op. 12; A. Rubinstein (a) Serenade, Op. 15, (b) Caprice in E flat.

The third evening, January 15th, will be devoted to—

Couperin, (a) La Bandoline, (b) Passacaille (c) Les Moissonneurs; Rameau (a) La Poule, (b) Tambourin, (c) L'Égyptienne; Domenico Scarlatti, two Sonatas; Beethoven, Variations on a Theme by Righini (composed 1790); Mendelssohn, (a) Prelude and Fugue, Op. 35, No. 5, (b) Étude, Op. 104, in F (Œuvre posth.); Schumann, Sonata, Op. 11; Thalberg, Barcarolle, Op. 66; Chopin, Polonaise-Fantaisie, Op. 61.

and the fourth evening will present the following interesting works:—

Brahms, Sonata, Op. 1; Wüllner, Andante from the second Sonata, Op. 10; Grieg, Ballade, Op. 24; N. Rubinstein, Album-leaf in E flat; Adolf Jensen, Two pieces from "Erotikon," Op. 44; E. Schütt, (a) "Intermezzo," (b) "Feu follet," from Op. 31; Xaver Scharwenka, Waltz from Op. 28; Nicodé, Charakterstück, Op. 9, E flat minor; M. Moszkowski, Allegro scherzando, Op. 20; Sjögren, two pieces from "Erotikon"; Tausig, two Concert Studies, Op. 1; Liszt (a) Harmonies poétiques et religieuses, No. 3, Bénédiction de Dieu dans la solitude, (b) Rhapsodie hongroise, No. 4 (au Comte Casimir Esterhazy).

The repetition of these excellent, educational, and interesting programmes, has been asked for Bonn and other Rhenish towns.

#### OUR MUSIC PAGES.

WE refer the reader to the December number of the MONTHLY MUSICAL RECORD for a review and characterisation of Mr. E. Kreuz's Op. 7, of which this month's Music Pages bring Nos. 1 and 5. Both songs are Scotch by reason of certain melodic and rhythmical peculiarities: No. 5 being popular in tone, No. 1 not exactly popular, but simple and well felt. Whoever hears Mr. Kreuz's songs will be convinced that the composer is not one of those to whom the words are a mere pretext for any kind of musical concoction, whether in or out of keeping with them.

## Reviews of New Music and New Editions.

*Les Œuvres de Arcangelo Corelli* revues par J. JOACHIM et F. CHRYSANDER. Livre I. (Edition No. 4,936a; net, 4s.) London: Augener & Co.

CORELLI is a classic whose compositions are not only interesting as historical documents, but also pleasing as works of art. Of course, they lack the piquancy, brilliance, and emotional ardour and intensity of the present day music; but their harmonious and sober beauty makes up for much that we may miss in them. However, whatever they are, they are neither dull nor stale. Life and freshness still pervade them. The first book of this edition of Corelli's works (there will be altogether five) contains his Op. 1, twelve *Sonate da Chiesa a tre* (due violini, e violone, o arcileuto, col basso per Organo)—i.e. Church Sonatas for three instruments (two violins and a violoncello, or archlute, with the bass for the organ)—published at Rome in 1683; and his Op. 2, twelve *Sonate da Camera a tre* (due violini, e violone, o cembalo)—i.e. Chamber Sonatas for three instruments (two violins and violoncello, or harpsichord)—published at Rome in 1685. It is hardly necessary to describe the difference between a church and a chamber sonata—to explain that the former consists of an alternation of slow and quick movements, mostly four in number, the quick ones being generally fugal; and that the latter consists mostly of a prelude and three dance movements (*Allemanda, Corrente, Gavotta, Giga, Sarabanda*). Whereas the present octavo edition is distinguished by handiness and clearness and beauty of the printing, Dr. Pepusch's one is unwieldy and wanting in beauty, if not in clearness of the printing. As regards correctness, the new edition carries off the palm over the old score edition. Dr. Chrysander remarks on this point: "About the year 1725 an edition of these works was brought out by John Walsh in London, edited by Dr. Pepusch. However, it cannot be regarded as superior to the incorrect and careless English musical publications of that age, nor be treated as in any respect reliable." Another matter has to be mentioned. "The figuring of the bass in the first Italian editions is rather less copious than in the present one, because I have availed myself of the additions made in the Dutch and English editions up to the year 1730 which give the chords fuller, without introducing any foreign element." And now we will conclude this notice of the first book of Corelli's works, by recommending it to all lovers of good music, and by thanking the editors for the excellent way in which they have acquitted themselves of their task.

*Œuvres Choieses pour piano* (Deuxième Série). Par EDGAR DEL VALLE DE PAZ. London: Augener & Co.

THE numbers of the select works of Signor Edgar del Valle de Paz now before us (19–40) have awakened in us many delightful impressions we received when we first made the acquaintance of this composer's exquisite compositions, so full of poetry, originality, and musical beauty. We have here the pretty *Air de Ballet*, Op. 9, No. 1; the charming coquettish *Belle de Jour, valse*, Op. 23, No. 4; the dainty, emotionally tinged *Nowvelles valse mignonnes*, Op. 30, Nos. 1, 3, and 5; the ballad-like *Novelletta*, Op. 35, No. 2; the agitated, passionate *Lied*, Op. 36, No. 3; the bewitching *Réverie*, Op. 36, No. 5; the poetic *Polonaise*, Op. 36, No. 6; the cheerful, contented *Madrigal*, Op. 37, No. 3; the naive, homely *Rondoletto*, Op. 37, No. 6; the serene *Muguet blanc* (*Retour du bonheur*), Op. 39, No. 4;

the joyful projection into the future of *Aubépine* (*Espérance*), Op. 39, No. 5; the romantic *Ballade*, Op. 40, No. 6; the sweet *Canzonetta amorosa*, Op. 44, No. 1; the simple, straightforward four *Serenatelle alla popolare*, Op. 66, Nos. 2–5; the light-hearted *Valse*, Op. 71, No. 3; the unconventional *Scherzo-Menuet*, Op. 71, No. 7; and the nationally featured *Allegro*, from the *Suite italienne*, Op. 80, No. 4. Surely, there is something for everybody and for all moods among these pieces, and the most fastidious will not be disappointed by them.

*Ballade*. Morceau de Salon. Op. 131. By FRANZ BENDEL. London: Augener & Co.

AN effective, truly pianistic composition, well named *Ballade*, but, perhaps, a little too long spun out. Here and there a passage reminds one of Chopin. But although Bendel was not so great a poet and so original a musician, he never sank to the status of a repeater of other people's utterances. Poetical, however, he was too, only with a strong and hardly ever wholly hidden leaning towards the *salon*, the best conditioned, be it understood. Pianists will find this *Ballade* excellent practice, and a good medium for showing off their power of rendering the most various accents, from the softest *pianissimo* to the loudest *fortissimo*, of tenderness, repose, grace, playfulness, agitation, and overmastering passion.

*Three Instructive Sonatas* for the pianoforte. Op. 101, No. 2. By A. LOESCHHORN. London: Augener & Co.

ALL the good we said last month of the first of the three sonatas applies also to the second (in A minor). There is invention in it—imagination, not dry combination—and of the right sort too. Sentiment and humour, pretty cantilenas, vigorous motives, and brilliant passages, all and everything ministers to the legitimate wants of the normally constituted young. The first movement is an *Allegro ma non troppo* (♩, A minor), the second an *Andante con moto* (♩, F major), and the third a *Vivo* (♩, A minor).

*Perles Musicales*. Recueil de Morceaux de Salon pour piano. London: Augener & Co.

THE latest instalments of the Musical Pearls series are Ludwig Schytte's *La Nuit*, caprice; Adolf Henselt's *Petite Romance* (B flat minor, ♩), and Sigismund Noskowski's *Dumka* (Op. 29, No. 3). The first of these three pieces is finely poetical—agitated in the opening and concluding portions, and soothing in the *cantabile* middle section; the second has the sonorous richness and the beauty of sentiment that distinguish the compositions of the pianist hero to which it owes its existence; and the third charms by the simplicity of its touching accents.

*Die schöne Sennerin* (La belle montagnarde). Op. 332. By F. KIRCHNER. London: Augener & Co.

AN easy, pleasing piece (*Allegretto*, ♩), insinuating, and, of course, somewhat in the style of a *Ländler* (slow waltz), and with a dash of *Jodeln*. We say, "of course," for does not the composer take us to the Alps?

*Duos pour deux pianos*. Livres II. et III. Op. 174. Par CORNELIUS GURLITT. London: Augener & Co.

THE second and third books of Gurlitt's progressive Duets for two pianos, of which one contains three and the other two pieces, do not disappoint the expectations raised by their predecessor. These compositions are roses without thorns; difficulties being discovered nowhere, gratifications everywhere. No. 4, a sweet, quiet

MY HEART IS SAIR.

*Mein Herz ist schwer.*

by

EMIL KREUZ.

Op. 7, N° 1.

**Lento ed espressivo.**

**sotto voce**

**VOICE.**

PIANO.

P

*pp*

ten.

**INP**

to

somebo - dy; I could wake a win - ter night, For the sake o' somebo - dy.  
Je - mand ja. Wa - chen könnt ich ei - ne Nacht, Thät' es gern für. Je - mand ja.

Je-mand ja.      Wa-chen könnt ich      ei-ne Nacht, Thät' es gern für Je-mand ja.

 $\Delta mf =$ 

Oh — hon! for some - bo - dy, Oh — hey! for some - bo - dy,  
Ja, — ja für Je - mand ja, Ach, — ja für Je - mand ja,

*Ja, — ja für Je - mand ja, Ach, — ja für Je - mand ja,*

*A poco f*

2002

Leu

I could range the world a - round, For the sake o' some - bo - dy.  
Könn't durchzieh'n die gan - ze Welt, und thät' es gern für Je - mand ja.

Könnst' durchzieh'n die gan - ze Welt, und thät' es gern für Je - mand ja.

mf

2

2007



Ye powers, that smile on vir-tuous love, O, sweet-ly smile on  
Gott, der Du lä-chelst rei-ner Lie-be, O läch-le lieb zu

some-bo-dyl Frae il-ka dan-ger keep him free, And send me safe my  
Je-mand ja. Von je-dem Harm er-hal-te frei, Er-hal-te Je-mand,

some-bo-dy. Oh-honl for some-bo-dy, Oh-hey! for  
Je-mand ja, Ach-ja für je-mand ja, Ja-ja, für

some-bo-dy, I wad do what wad I not, For the sake o'  
Je-mand ja, Was thä-te ich? Was thät' ich nicht, Und thät' es gern für

some-bo-dy, For the sake o' some-bo-dy.  
Je-mand ja, Und thät' es gern für Je-mand ja.

## O, WILT THOU GO WI' ME?

*O willst Du geh'n mit mir?*

by

EMIL KREUZ.

Op. 7, No 5.

Andantino, quasi Allegretto.

VOICE. *mf* *mp*

O, wilt thou go wi' me, Sweet Tib - bie Dun - bear?  
O willst Du geh'n mit mir, Süß' An - ne Ma - rie?

PIANO. *mf* *p*

*mf* *mp* *mf*

O, wilt thou go wi' me, Sweet Tib - bie Dun - bear? Wilt thou  
O willst Du geh'n mit mir, Süß' An - ne Ma - rie? Willst Du

*mp* *p*

*mp* *ritard.* *mp*

ride on a horse, Or be drawn in a car, Or walk by my side, O  
rei - ten die Bahn, O - der fah - ren hin - an, O - der wal - len von hie, O

*a tempo*  
*mf*  
 sweet Tib - bie Dun - bear? I care na thy dad - die His lands or his mo - ney, I  
*ssüss' An - ne Ma - rie? Was schert mich Dein Va - ter, Mit Fel - der und Gel - der, Die*

*ritard.* - *ten.* *a tempo*  
*mf*  
 care na thy kin, Sae high and sae lord - ly; But  
*Vet - ter Ba - ro - nen, Die Tan - ten Ma - tro - nen, Drum*

*poco f*  
 say thou wilt ha'e me For bet - ter for waur And  
 sag: „Bin die Dei - ne,“ Mags gehn im - mer wie, Und

*mp*  
 come in thy coa - tie, Sweet Tib - bie Dun - bear!  
 sei mei - ne Klei - ne, Süss' An - ne Ma - rie.



*Andantino* in  $\frac{3}{4}$ , No. 5, an in part mazurka-like *Con moto energico*, and No. 6, a genuine Gavotte, make up the second book; whilst a spirited hunting-piece (*Allegretto*,  $\frac{2}{4}$ ) and a graceful *Allegretto, tempo di Valse*, form the ingredients of the third book.

*Sonatinas* for violin and pianoforte. Op. 137. By FRANZ SCHUBERT. Revised and fingered by ÉMILE THOMAS. London: Augener & Co.

WE have now before us the second (in A minor) of the three sonatinas about which we vented our enthusiasm when we noticed the appearance of the first. Schubert shows himself in every one of the four movements the divine singer all the world knows him to have been, but he shows himself at the same time the glorious imaginative poet of instrumental music he has proved himself in so many lovely compositions. We are trembling with the desire to give expression to our feelings with regard to the several movements of the work—the mixture of sweet melancholy, trusting hopefulness, and quiet determination in the *Allegro moderato*; the heavenly peace of the *Andante* (a magnificent flow of pure melody); the alternately energetic and tender spirit of the *Minuetto*; and the course, troubled, and tinged with sadness, but active, and with periods of determination, of the last *Allegro*—we are, however, so well conscious of our inability to do justice to the immortal master that we discreetly desist and retire.

*Three Sonatinas for two violins.* No. 3, Op. 98. By IGNAZ LACHNER. (Edition, No. 5,623; net, 1s.) London: Augener & Co.

THE third of Ignaz Lachner's Sonatinas for two violins (B flat major, Op. 98) is in no respect inferior to the first and second. Straightforwardly melodious, clear and harmonious in form, and throughout natural and graceful, it reminds one of Mozart and his style. This work—which consists of an *Allegro giusto* (B flat major, C), an *Andante con moto* (G minor,  $\frac{3}{4}$ ), and a third division comprising an *Allegro giusto* (B flat major,  $\frac{3}{4}$ ), *Tempo di Menuetto* (G minor), *Allegro giusto* (B flat major), and an *Allegro vivace* (B flat major,  $\frac{2}{4}$ )—is, like the other two sonatinas (Op. 96 and 97), easy, and deserves the attention of violin-teachers and learners. This last remark, however, must not be misunderstood. The Sonatinas are not merely good teaching pieces; they are compositions which may be enjoyed as such by any one.

*Sonatina.* Op. 114, for pianoforte and violin, and for pianoforte and viola. By GEORGE GOLTERMANN. (Edition Nos. 7,381 and 7,635; net, 2s. each.) London: Augener & Co.

HERE we have arrangements for violin and pianoforte and viola and pianoforte of Goltermann's Sonatina in F major, Op. 114, originally written for violoncello and pianoforte. The work, which is effective in its new guises, will invite many purchasers, as it is attractive as well as easy, simple in form, and genial in matter. But we have discussed the composition and the composer before, and therefore need not say more on the present occasion.

*Symphony in D.* By J. HAYDN. Arranged for flute (or violin), two violins, viola, violoncello, and double-bass by GUSTAV JENSEN. (Edition No. 7,131; net, 4s.) London: Augener & Co.

JENSEN'S arrangement of Haydn's Symphony in D and others that are to follow is a piece of work which will supply an existing want. Amateur wind-instrument

players are rare nowadays, players of stringed instruments, on the other hand, abound. These latter will no doubt be glad to have within their reach Haydn's naïve, lively, humorous, true-felt, and withal *spirituelles* symphonies. Of course, these symphonies sound better when performed by the full complement of instruments for which they are written. While no sane person can deny this, all must admit that the effect of a performance by stringed instruments is infinitely better than that of one by a piano and four hands. That Jensen has discharged his task most satisfactorily needs hardly to be affirmed. And as to the nature of the work itself, we shall certainly not waste our critical powder by holding forth on its beauties and characteristics, by either expounding or extolling it. The name of Haydn is a household word, and his reputation as firmly founded as the rock of Gibraltar. Those who try to shake it, necessarily belong to one of two classes—to the class of fools or to that of blockheads.

*Toy-Symphony* (Kinder-Symphonie) for two voices, pianoforte, or two violins and bass, and seven toy instruments (rattle, cuckoo, nightingale, triangle, drum, trumpet, and quail). By JOSEPH HAYDN. (Edition No. 9,242; net, 1s.) London: Augener and Co.

THOSE who have a desire to join their voices to the concert of instruments in Haydn's pretty, mirth-inspiring Toy-Symphony, have now an opportunity to satisfy it. The voice parts have been added to the original by H. Heale. They double the instrumental parts, as the pianoforte and the strings double each other. The words which the arranger has ingeniously coupled with the music are by the 16th century poet, John Lyly (1554). The main matter, however, is Haydn's original structure. Let no one think that it was an easy achievement. How many could do the same with equal success? We fear most would be ridiculous rather than amusing.

*Six Songs* with pianoforte accompaniment. Op. 15. Composed by HENRY J. WOOD. London: Weekes & Co.

MR. WOOD'S songs deserve to be spoken of with respect: they have many good qualities, but they want one—originality. What the composer gives are echoes (faint, for the most part) of what others have felt and expressed. Nothing seems to come direct from his heart; he merely reflects. Consequently he does not succeed in moving us. Let him cultivate freshness and ingenuousness. Let him speak straight out when he has anything to say, and keep silent when the inner voice does not prompt.

*Eight Original Duets.* The words by E. OXENFORD, the music by ODOARDO BARRI. (Edition No. 8,966 a-h; net, 3d. or 4d. each.) London: Augener & Co.

LIGHT and pleasing as these duets are in words and song, they cannot fail to make many friends, a process especially furthered by the melodiousness and easy singableness (*venia sit verbo*) of the music. The opening words of the eight duets run as follows: "The voice of Spring now softly sounds"; "Shine on, fair moon, for day is past" (Serenade); "O sing, ye merry birds"; "Sailing down the silv'ry stream" (As Ripples Flow. Madrigal); "Flow, flow, O mountain stream" (The Mountain Stream. Nocturne); "Behold the day is breaking"; "The wind is sighing, soft and low"; "Merrily, and blithe and free" (Maytime). The light touch and easy handling both of poet and musician are too well known and appreciated to call for comment.

*Eight Christmas Carols.* Traditional words set to music by H. HEALE. (Edition No. 4,545; net, 1s.) London: Augener & Co.

THE subjects of the eight Christmas Carols may be briefly indicated as follows:—(1) The Three Kings ("I would now sing for, and I might, of a child so fair to sight"); (2) Lullu la Lullu ("My sweet little babe, what meanest thou to cry?"); (3) Mark This Song ("He [Herod] sent unto his knights anon, To slay the children every one"); (4) I Sing the Birth was born to-night; (5) Welcome Yule ("Welcome be thou, Heav'nly King, Welcome born on this morning"); (6) Come, Rejoice, all good Christians; (7) The Virgin and Child; and (8) Be Merry, All. The composer has succeeded in setting the quaint words very felicitously to music. Once or twice we could have wished a harsh harmonic progression away, but we are too much pleased with the spirit and conception of the whole to feel inclined to cavil at trifling details.

*Love's Quest.* Part-song for male voices. By ROBERT SCHUMANN. (Edition No. 4,881; net, 4d.) London: Augener & Co.

WITH "Love's Quest" (*Rastlose Liebe*) Op. 33, No. 5, the issue of Schumann's unaccompanied part-songs for male voices is completed in the Strollers' Society (Dublin) Series of Part-songs for Male Voices. The song overflows with life and vigour, and carries performers and hearers with it by its *verve*. Although on the whole tuneful and simple, the course is here and there endangered by difficult harmonic rocks, which call for caution and steadiness.

*Choral Drill Exercises.* By L. C. VENABLES. London: J. CURWEN & SONS.

THIS publication of fifteen pages contains exercises for staccato and legato singing, changing of registers, strengthening of particular registers, choral expression, *sfz* tones, alternate staccato and legato, and accent. There are also chants for use as tuning and dynamic exercises. What do we think of these choral drill exercises? We think that they do not quite come up to our ideal of what such a collection should be. Some of them are undoubtedly good, a few we wish away, and many more ought to be added. But we imagine that opinions as to what is required and what is best for the purpose differ widely.

*Apollo* (Op. 62) and *Pan* (Op. 63), Cantatas by P. B. SHELLEY, translated into German by RARO MIEDTNER, composed for soli (soprano, contralto, and tenor), chorus, and orchestra, by MARTIN ROEDER. New York: Edw. Schuberth & Co. Leipzig: C. Dieckmann.

ARE Shelley's Hymns of Apollo and of Pan suitable themes for cantatas or any other kind of musical setting? We answer: No. But if they were suitable for the purpose, they would demand a different treatment from that which they receive at the hands of Mr. Roeder. He is unmistakably a man of ability, but more is required when Shelley is in question. His music lacks elevation and intensity—it does not rise to the height of its great argument, does not penetrate below the surface, and instead of the brilliance of the stars gives us the glitter of tinsel. This is especially the case in "Apollo." In "Pan" the objection holds good to a less extent, whilst, on the other hand, a monotony of rhythm and an undue predominance of the characteristic element make themselves felt. We express, however, these views with considerable hesitation, because only the vocal, not the full, score

is before us, and the nature of the music shows clearly that the orchestration is a part of the evidence that ought to be taken into account when pronouncing judgment. To sum up our impressions: What we miss in Mr. Roeder's cantatas is not cleverness, of which there are plenty of indications in matter and manner, but inspiration.

*Cherubini.* By FREDERICK J. CROWEST. London: Sampson Low & Co.

MR. CROWEST'S "Cherubini," wholly based on, or rather wholly derived from, Bellasis' "Memorials illustrative of his Life," (*i.e.*, Cherubini's), is written in a lively but slipshod style. Those who like anecdotes and are not particular as to the correctness of facts and judgments will enjoy the book; those, on the other hand, whose requirements differ in these respects will have their patience often tried in reading it. Bellasis' book, though by no means a model biography, is an honest piece of work as far as his limited means go. Since then others have written on Cherubini, and added much interesting and important material. Of this Mr. Crowest takes no notice; probably is not aware of its existence. His judgments are somewhat haphazard, which is not to be wondered at, as the author evidently does not speak from personal knowledge, but repeats in a free and easy manner what he has read, and seems to have also the unfortunate habit of putting down on paper without the least consideration any idea his busy imagination suggests. We shall illustrate our remarks by two quotations, leaving it to the reader to count the false conceptions and ambiguities of expression they contain. "It was for a foreign country to adopt and honour him [Cherubini], and for another people to accept him and his music. This nation was the French, who allowed themselves and their art to be influenced—and this for that considerable period until Boieldieu and Auber appeared—by the characteristics of this severe apostle of the Italian school: a composer who stands out a veritable giant among Italian masters of contrapuntal art, and one who ranks with the noblest followers of Bach and Handel in the great walk of polyphonic musical art." "Mozart, with his marvellous lyrical creations, had administered a severe blow to voluptuous dramatic music. Loved by the gods, the composer of *Don Giovanni* closed his eyes for ever in the same year that *Lodoiska*—the work of another purist—appeared to negative the approaching flood of melodic exuberance which was soon to distinguish the Rossinian period in Italian opera."

*Treatise on Musical Intervals, Temperament, and the Elementary Principles of Music.* Third Edition. By W. S. B. WOOLHOUSE. London: Charles Woolhouse.

THE appearance of a third edition of a book on a subject like that of Mr. Woolhouse speaks volumes in its favour. His "Treatise on Musical Intervals," &c., is indeed a publication of the greatest usefulness and excellence. As we made known our favourable opinion of the first edition of the Treatise, we have now only to mention in what this carefully revised third edition differs from the earlier ones. The difference consists in the addition of an alphabetical index; a discussion of the abnormal position of the harmonic seventh in the modern scale; and last, but not least, the introduction of "some original and useful tables of harmonic intervals, the employment of which will relieve the student from much dry and uninviting arithmetical computation usually attending the valuation of intervals which are expressed numerically."

The author remarks: "By means of these tables the values of any intervals, whose numerical ratios are known, may be correctly ascertained by little more than mere inspection. To those who may have occasion to make such calculations the use of these tables will at once show their practical value."

## Operas and Concerts.

### THE SAVOY THEATRE.

THE anniversary of the production of Sir Arthur Sullivan's comic opera *The Gondoliers* was celebrated on Tuesday, December 9th, when the composer conducted the orchestra, and the ladies of the audience were presented with choice bouquets of chrysanthemums. Miss Esther Palliser was very successful as the heroine, singing and acting extremely well, as did Miss Jessie Bond and Miss Rosina Brandram. Mr. Rutland Barrington was as droll as ever. Mr. Courtice Pounds sang the tenor music well, and graceful assistance was given by Miss Decima Moore. The choruses were admirably performed. Sir Arthur Sullivan was greeted with enthusiastic applause. He is pushing on with his grand opera *Ivanhoe* for Mr. D'Oyly Carte's new theatre. It will be an ambitious work. The full score is just finished, and extends to over six hundred pages. It is expected that the opera will be produced towards the end of January. The composer will not entirely depart from comic opera in this work, as the humorous element will be a feature. The choral and concerted music promises to be very important and interesting.

### M. MAUREL'S LECTURE.

THE lecture given by M. Maurel on December 8th at the Lyceum Theatre was a very interesting one. M. Maurel is especially qualified to discourse on musical as allied with dramatic art. He is one of the first of living operatic vocalists, and his opinions, ideas, and experience, were well worthy of attention. He paid a high compliment to Mr. Irving for the generous encouragement he has always given to art. His appreciation of music has been frequently seen in the introduction of musical accompaniments to his plays. In *Macbeth*, for example, Sir Arthur Sullivan was commissioned to write special music to illustrate the tragedy, and in his forthcoming revival of *Much Ado About Nothing* music will be an attraction. We are reminded that Berlioz wrote an opera on this subject. Why cannot this work be tried in London? What made M. Maurel's lecture even more interesting than his views regarding style and execution were his own vocal illustrations. It was hard work to sing after speaking for three quarters of an hour, but the vocal passages were given in his finest manner, particularly the "Credo" from Verdi's opera *Otello*, in which the combination of musical and dramatic art was very striking.

### MONDAY POPULAR CONCERTS.

THE chief interest in these concerts has been in the concerts given on Saturday, December 13th, and Monday, December 15th. At the former a quartet of Haydn, the Gipsy Songs of Brahms, and vocal quartets of Mr. Henschel were given, and Madame Norman-Néruda distinguished herself in the Haydn quartet. On Monday Grieg's Violin and Pianoforte Sonata, played by the same violinist and Madame Haas, was very successful, as was a quartet of Mozart and Beethoven's Variations in F for pianoforte, which Madame Haas played admirably. At the concert on the 20th the chief attraction was Beethoven's "Kreutzer" sonata, rendered by Sir Charles and Lady Hallé.

### SEÑOR SARASATE'S CONCERT.

THE brilliant Spanish violinist appears to have made a complete conquest of the British public. Whenever he plays there is always a crowd, and at his last concert at St. James's Hall there was an enormous audience. The great attraction was the Kreutzer Sonata, in which his perfect execution equally

astonished and delighted the audience. One of the variations was encored. The tone of Dr. Joachim may be larger, but the perfect intonation and exquisitely refined execution of Sarasate leave nothing to be desired. His greatest feat, was, perhaps the performance of the brilliant and fanciful piece "La Fée d'Amour" by Raff. Not only does this solo demand wonderful command of finger and bow, but, to make it effective, the player must have imagination and power of delicate expression. In these respects, and in the Southern enthusiasm and poetry infused, the violinist was heard at his very best. Very brilliant also was his rendering of the violin part in Schubert's Duet in B minor. Madame Berthe Marx was associated with him in the Kreutzer Sonata and Schubert's duet, and the lady met with a flattering reception in pianoforte pieces of Chopin and Saint-Saëns. Dr. A. C. Mackenzie will write a new solo for the popular violinist for performance at his concerts. Dr. Mackenzie's "Pibroch" solo will be performed at Frankfurt on January 2nd, when the composer will conduct the orchestra.

### ROYAL ACADEMY CONCERT.

A PROMINENT feature in the concert given by the Royal Academy students at St. James's Hall on December 13th was an overture, "The Fire Worshippers," by Mr. Bantock, pupil of Mr. Corder. Although there were evident signs of the influence of Wagner, the overture was promising. An *Intermezzo* from a Symphony in G, composed by Mr. Reginald Steggall, was also pleasing. Miss Llewella Davies gained credit by her playing of Mendelssohn's pianoforte Concerto in G minor, and Mr. Parker in a violoncello solo displayed a pure tone and capital execution. Mr. Reginald Steggall played an organ solo, with stringed accompaniment by Rheinberger, in a very effective manner, and Miss Mabel Lyons, in a concerto of Brahms, showed capacity and intelligence. Other vocal and instrumental works were well interpreted, and Dr. Mackenzie, who conducted, had every reason to be pleased with the result.

### THE GUILDHALL SCHOOL.

A SPECIAL concert of this Institution was given on December 13th at the Guildhall, the Lord Mayor, Lady Mayoress, and Sheriff Farmer being present. Mr. Weist Hill conducted, and the orchestra played the suite of Grieg's "Peer Gynt" with so much spirit that one movement was encored. In a movement from Schubert's Unfinished Symphony in B minor, excellent work was also done. The Civic Anthem, composed by Mr. Weist Hill, was performed, and the vocal pupils greatly distinguished themselves. Miss Amy Sargeant, Miss Hudleston, Mr. Charles Saunders, Miss A'Bear, Mr. Wareham, and Mr. Woodley, well merited the applause they received, and the entire concert reflected credit on the teachers and students of the Guildhall School.

### CRYSTAL PALACE CONCERTS.

MUSIC will have to give place for a time to the drolleries of the Christmas pantomime; but some interesting items have been heard at the recent concerts. At that given on December 13th, Mr. Edward German's Symphony in E minor, composed when he was a student of the Royal Academy, was performed. Mr. German has revised this work with good results. Miss Fanny Davies played Beethoven's "Emperor Concerto" admirably, and Miss Fillunger sang the same composer's "Ah! Perfido," extremely well.

### THE ROYAL COLLEGE OF MUSIC.

THE public orchestral concert of the Royal College of Music was given at St. James's Hall on December 10th, when a setting of Shelley's "Ode to the West Wind," composed by Mr. Charles Wood, was performed with promise that the composer will do good service to music with greater experience. The setting was for tenor solo, chorus, and orchestra. Mr. Edward Branscombe sang the solo extremely well, and Miss Cecile Eliesen in the Fantaisie-Caprice of Vieuxtemps displayed brilliant talents as a violinist. The symphony "Harold in Italy" of Berlioz was well rendered, with Mr. Emil Kreuz as the viola soloist.



## ROYAL CHORAL SOCIETY.

DR. MACKENZIE'S *Rose of Sharon* was performed at the Albert Hall on December 10th. Fog caused much discomfort to the audience and the performers, but could not obscure the merits of this beautiful and artistic work, in which Madame Albani, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Watkin Mills, were the principal vocalists. The choruses were admirably given, and Mr. Barnby conducted with his usual ability.

## MISCELLANEOUS CONCERTS.

THE vocal recitals of Mr. and Mrs. Henschel at Princes' Hall were well attended, the last, which took place on December 8th, being brilliantly successful. Dr. Bridge's oratorio, first produced at the Worcester Festival, and called *The Repentance of Nineveh*, was performed with considerable success at the Hampstead Conservatoire, December 8th. The composer conducted, and was warmly applauded. The principals were Madame Annie Marriott, Miss Hilda Wilson, Mr. Edward Lloyd, and Mr. Brereton. The Stock Exchange Orchestral Society gave their first concert of the season at St. James's Hall on December 9th, under the direction of Mr. George Kitchen. Mendelssohn's "Reformation Symphony" was well played by the orchestra, and the male-voice choir sang well. The afternoon Ballad Concert on Wednesday, December 10th, was a very successful one. We do not look for ideal music in pantomimes, but in some instances, notably in the Drury Lane *Beauty and the Beast*, music of a higher quality than usual may be found.

## Musical Notes.

THE directors of the Opéra are going to treat the Parisians to Beethoven's *Fidelio* with Gevaert's recitatives. The cast is as follows:—Léonore, Mme. Rose Caron; Marceline, Mlle. Lowents; Florestan, M. Duc; Pizarro, M. Bérardi; Rocco, M. Plançon; and Jaquino, M. Affre.

THE production of the opera *Benvenuto Cellini* by Gaston Hirsch and Eugène Diaz at the Opéra-Comique does not seem to have been a success. Moreno writes in the *Ménestrel*: "How much would one have given in the course of this tedious evening for a really new and original idea?" In a competition of the year 1867 Diaz, who is a son of the famous painter Narcisse Virgile Diaz de la Pena, one of the Barbison school, carried off the prize with his opera *La Coupe du Roi de Thulé*, although Massenet, Théodore Dubois, Weckerlin, and Prince Polignac, were his rivals. When, however, the work was performed at the Opéra in 1873, it did not produce the expected effect, and disappeared before long.

CAN anything more brilliant be imagined than the cast of the *Carmen* performance at the Opéra-Comique for the Bizet monument? Judge for yourself: José, Jean de Reszké; Escamillo, Lassalle; Carmen, Mme. Galli-Marié; Micaela, Mlle. Melba; &c. Add to this as *prima ballerina* Rosita Mauri. And do not overlook the price of the tickets: 50 francs.

THE music of the operetta *Samsonnet* by Paul Ferrier (the librettist) and Victor Roger, brought out at the Nouveautés is, according to one writer, as charming as the words; according to another, rich in clever and pleasing details, but poor in originality. "Un rien eût suffi à *Samsonnet* pour assurer son existence, mais ce rien a manqué."

ALREADY we have to record the end of the Théâtre-Lyrique at the Eden-Théâtre. As M. Verdhurt had no capital behind him, only constantly full houses could avert the catastrophe. The enterprise received the finishing stroke when the heirs of the lately deceased

César Franck forbade the performance of their relative's compositions at a concert, in memory of the master, advertised by the unfortunate director. The breakdown of an institution so promising and in many respects so desirable is much to be regretted.

LAMOUREUX ventured on November 30th to perform Liszt's symphonic poem *Tasso*, and to repeat the work on the following Sunday. We say "ventured," because the Parisians are not over-fond of the Hungarian master's compositions.

THE dedication on Berlioz's autograph score of his *Roméo et Juliette*, presented by the grandson of Georges Kastner to the library of the Paris Conservatoire, deserves to be quoted. We will give the first half in the original French, and translate the second half. "*Roméo et Juliette*, symphonie dramatique avec chœurs, solos de chant et prologue en récitatif choral, dédiée à Nicolo Paganini et composée d'après la tragédie de Shakespeare par Hector Berlioz, paroles de M. Émile Deschamps. Partition autographe offerte à mon excellent ami Georges Kastner.

"You will forgive, my dear Kastner, my giving you such a manuscript: the German and Russian campaigns have so covered it with wounds. It is like 'those colours,' says Hugo, 'that come back from the wars more beautiful when they are torn.'"

Paris, September 17th, 1858.

"H. BERLIOZ."

REYER'S *Salammbô* was performed on November 22nd at Rouen, and well received.

*La Basoche*, by Carré and Messager, the first performance of which took place at the Brussels La Monnaie on December 4th, is a work which has more qualities of the old comic opera than of the dramatic music of to-day.

THE Brussels Popular Concerts conducted by Joseph Dupont, which have existed for twenty-five years, were in danger of extinction. The directors of the Opéra, who have a grudge against Dupont, induced the Collège échevinal to refuse him the hall of La Monnaie, but, fortunately, the Conseil communal rescinded the decision.

THE production of Berlioz's *Les Troyens* at Carlsruhe under Mottl's direction was a complete success. Hitherto only the second part (*Les Troyens à Carthage*) had been performed—namely, at Carvalho's Théâtre-Lyrique in 1863. But the impression then made on the Parisians was such that the opera had to be withdrawn after the 21st performance. At Carlsruhe the whole work was performed, but on two successive evenings—the first part, *La Prise de Troie*, on the 6th of December, the second part, *Les Troyens à Carthage*, on the 7th. Mr. Shedlock, who went to Germany for the purpose of hearing *Les Troyens*, and speaks of it with great enthusiasm, remarks of the first part: "The music is essentially dramatic and thoroughly original. The music-drama is worked out with consummate skill and genius. It is Berlioz's masterpiece, and as far beyond his other works as Beethoven's Ninth Symphony is beyond his First. . . . How does Berlioz as here revealed stand with regard to Wagner? . . . Of the two, Wagner is stronger as a musician. With Berlioz the music sometimes lacks depth; but his drama is so nobly conceived and well developed that this judgment is not formed at the time. It is the result of cold reflection after the excitement is over. Berlioz holds his audience spellbound from first note to last." Mr. Shedlock's opinion of the second part is not quite so favourable. "In this 'Carthage' opera the composer follows to some extent the showy manner of Spontini and Meyerbeer; the elegance and individuality of his music, however, deserve to be fully recognised. . . . Up to this point Berlioz has written much that is interesting; but it is evident that he was writing for the public more than for himself. There are fine moments,

but also some in which interest flags. In the last act, however, inspiration once more seizes the composer, and enables him to present the death of Dido with all due solemnity and grandeur." The interpretation was excellent, and the *mise en scène* good, although a larger stage would have been an advantage.

ON December 5th was heard at the Berlin Opera House the Paris version of *Tannhäuser*. The new decorations were splendid, but the soloists left much to be desired. The rehearsals of Ingeborg von Bronsart's opera *Hiarne* have begun. On the last night of this year Dittersdorf's comic opera *Doctor und Apotheker* will be revived.

THE following notes may throw a little light on the musical doings of the German capital. On November 25th took place a concert of Emil Sauret and Heinrich Grünfeld, assisted by Alfred Grünfeld and others; on November 28th, a performance, by the Wagner Society, of Berlioz's *La Damnation de Faust*, which had not been heard at Berlin for forty-three years; on December 9th, a repetition of the same work at the Philharmonie; on November 30th, a performance of Gustav Holländer's Cologne String-Quartet, which, besides older classical works, played a quartet by R. von Perger; on December 1st, a concert of the Cäcilienverein, with a programme comprising Schubert's mass in G major, a *Qui Tollis* by Pergolesi, and Rossini's *Stabat Mater*; on December 2nd, &c., concerts by Moritz Rosenthal, of Vienna, a pianistic wonder as regards nimbleness, rapidity, power, and certainty of execution; on the same day the fourth concert of the Royal Orchestra, the programme of which included a skilful and thoughtful new symphony by F. E. Koch; on December 6th, a charity concert, with Gabrielle Krauss and Joachim; on December 4th, a concert of the Domchor, conducted by Albert Becker, at which were performed a nine-part motet by Giuseppe Corsi, a two-choir *Misericordias* by Durante, a four-part chorale-figuration by Hans Leo Hasler, a five-part motet by J. S. Bach, a hymn by Gluck, an antiphon by Platani, and a *Gloria* and motet by Albert Becker; on December 8th, the fifth Philharmonic concert, under Bülow's direction, at which were heard a Slavonic rhapsody for orchestra (A flat major, Op. 45), by Dvořák, and Paderewski's concerto in A minor, played by the composer.

THE next meeting of the Allgemeine Musikverein will be held at Berlin in June.

THE celebrated French flute-player, Paul Taffanel, delighted the Hamburg lovers of music at one of their Philharmonic concerts with the performance of the G major concerto by Mozart, and three pieces by Benjamin Godard (with a waltz of Chopin's as an encore).

CHABRIER's *Gwendoline* made a very good impression at Munich.

RÜHL's Choral Society at Frankfort gave on November 17th a performance of the Belgian Edgar Tincl's remarkable oratorio *Fransiscus*. It caused last year a sensation at Brussels, and was very well received on this occasion.

NICODÉ's Sinfonie-Ode, *Das Meer*, is in preparation for one of the Cologne Gürzenich concerts.

THE *première* of *Der Freierwerb*, an opera by Max Gabriel, came off successfully at the Hanover Theatre, on November 16th.

A BRANCH of the Mozart Association has been formed in London, and admirers of the great master are earnestly invited to join it, and further the "International Mozarteum Institution" at Salzburg. Its special objects are:—To keep up the museum established in the house where Mozart was born, to support the Mozarteum Public School, to give festival performances of Mozart's works,

and, if possible, to contribute towards the erection of a special theatre for model representations of Mozart's and other classical operas. Annual subscribers of sums not less than 1s. are entitled to free admission to the Museum and Zauberflöte House, and have also the privilege of first choice of seats at festival performances. Cards of membership and the statutes of the Association may be obtained of A. Hughes-Hughes, British Museum.

THE next Silesian Festival, to be held at Görlitz on June 7th, 8th, and 9th, will be conducted by Professor Wüllner, of Cologne.

THE Vienna Philharmonic concerts began with Wagner's *Meistersinger* prelude, Beethoven's C minor symphony, Grieg's pianoforte concerto, and Weber-Liszt's E major Polacca (the solo part of the two last works being played by Teresa Carreño). The Gesellschaft der Musikfreunde opened their series of concerts with Handel's *Israel in Egypt*, which had not been heard in Vienna for twenty years.

*Des Teufels Weib*, an operetta by Ad. Müller, produced on November 22nd at the Theater an der Wien, proved a great success.

THE singer Marie Wilt, now living at Graz, founded, on the occasion of her retirement from the stage, scholarships at the Vienna University to the amount of 100,000 florins. The 4,000 florins interest are to be divided between ten students of the three secular faculties.

BRAHMS' new string quintet, played at a concert of the Rosé-Quartet, is very highly spoken of; likewise a new pianoforte quintet by Dvořák, played at a concert of the Hellmesberger-Quartet.

ONCE more we get startling news about the musical doings of Verdi; but this time we have before us a fact, not a rumour. The old Italian master is busy—or, to use his own words, is amusing himself—with the composition of an opera. It is no more nor less than a three-act comic opera entitled *Falstaff*, the libretto of which was furnished him by Boito. Two acts are already finished; let us hope that Verdi will be permitted to finish also the third. A performance of the work in the course of the next season is a pleasing prospect. Who can doubt that this is the most important and interesting musical news of the month?

RUBINSTEIN, who complains of the obstacles he encounters in his management of St. Petersburg Conservatoire, is going to resign the directorship. He has also unambiguously notified his intention not to make any more pianistic tours.

MR. W. T. BEST has returned to England from Sydney, New South Wales, after completing the series of organ recitals arranged with the municipality of that city. The Australian climate unfortunately proved detrimental to Mr. Best's health, and his projected visit to the chief American cities had to be postponed. It is gratifying to hear of the sustained interest excited among the citizens of Sydney on listening to a grand concert-organ for the first time, and the special music composed for it as distinguished from the conventional use of the organ heard in churches as a mere support to the singing of the choir. Although these recitals were given without any additional vocal or instrumental aid, the audiences were quite unprecedented—printed notices having been frequently necessary half an hour before the commencing hour, stating that all available space in the immense hall was occupied. The gain to the corporate exchequer is nearly a thousand pounds after the payment of every expense, including a grant of two hundred pounds to Mr. Best from the City Council on account of the tardy completion of the organ. Mr. Best is said to have been greatly impressed by the

lavish hospitality accorded him during his protracted stay, and is now rapidly recovering from the enervating effect of the Australian climate.

At Paris, died on November 27th the composer, conductor, and singing-master, Emmanuele Muzio. He composed the operas *Giovanna la Pazza*, *Claudia*, *Le Due Regine*, and *La Sorrentina*. As conductor he acted in various towns—in London, Paris, New York, Venice, &c. He was a pupil of Verdi's.

ON December 3rd Mr. T. L. Southgate read at the Royal Academy of Music a paper entitled "A Glance at the Music of the Ancient Egyptians, with some considerations as to their scale system." The illustrations were played by Mr. J. Finn.

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